

ECO-TEC INTERNATIONAL FORUM

Corsica, France
JUNE 18 - JULY 3

The purpose of ECO-TEC International Forum 3 - Corsica, 1993 is to develop a program for an international school for environmental art and architecture. Developed in an alternative institute that can bridge the fracture between education and practice. To thrust the scope of education into real context and invigorate the exploratory duty of practice, the workshops of this forum are structured to generate specific proposals in response to the environmental, economic and historical issues of the island. The products of the workshops, collaborations between teams of critics and students, will then be exhibited and published. Structured to reach beyond intellectual and theoretical discourse, the workshops propose, when fully actualized, very help Corsica to evolve from its pre-industrial condition to a post-industrial age.

ECO-TEC International Forum is an on-going project to explore the imminent convergence between two of the most powerful forces that shape our world: ecology, which may determine the duration of human existence, and technology, which creates the means of human existence. The intent of the forum is to generate theories and applications for their synthesis, and to shape new associations between them, despite their historically conflicting record. The forum is structured to bring art and architecture from their traditional domains into dynamic, interdisciplinary exchange with other fields. Its purposes are to expand the notion of ecology/technology beyond physical environment and bring ecology/technology of culture, society and history.

June 18-20

INTRODUCTION

AT THE UNIVERSITE DE CORSE IN CORSE
HELD IN COLLABORATION WITH THE UNIVERSITE DE CORSE.
A SEMINAR ON THE DEVELOPMENT OF A PROGRAM FOR AN INTERNATIONAL SCHOOL FOR ENVIRONMENTAL ART AND ARCHITECTURE WITH FOCUS ON THE ISSUE OF EDUCATION AND PRODUCTIVITY OF COMMUNITY. THE SESSION WILL BE HEADED BY INVITED CRITICS AND STUDENTS PARTICIPATION IS VITAL. The seminar will be followed with lectures by workshop leaders, and additional presentations by invited guest critics, which will include:

Eileen Fitzgerald
Energy Research Group, Ireland
Jacques Leenhardt
Association of Art in Nature, France
Roy Pelletier
architect, Canada
Andrew Ross
cultural critic, USA
James Vines
architect, USA
and more

June 22-30

WORKSHOPS

AT THE CLOUET DE L'ANNOUATION, MORSQUA
HELD IN COLLABORATION WITH THE ASSOCIATION POUR LA CONSERVATION ET LA VALORISATION DU PATRIMOINE DE MORSQUA.

WOLF D. BLANK

A Cologne-based architect with BauBiologie, will introduce the firm's non-toxic and electromagnetic-free construction materials and techniques, now at the forefront of managing internal pollution, a major emerging environmental issue of the modern age. Along with the natural materials and techniques found in Corsica, Blank will develop methods of construction appropriate to regional building and recommend materials and their applications for use in environmentally sound construction. Blank will also create a prototypical case for Corsican architecture capable of promoting Corsican resources to serve as a flexible model for man's living habitat.

MEL CREN

A New York-based artist, will initiate HEARTFELT, an ongoing project designed to draw a 'portrait' of Corsica, utilizing the burgeoning industry as a basis for creating collaborative teams. This concept of a 'portrait' needs to be infused with the ecological color, economy and identity of this specific place. By establishing a collaboration between the local population, an ecologist from the University of Corsica knowledgeable of the local flora and growing conditions, and a fabric specialist familiar with plant dyes and a wool craft tradition, this will be the first of a series of 'cross-pollinating' teams focused on creating a site specific portrait. Other collaborative teams will be put in place including researchers who will provide a bank of visual images by cataloging indigenous historical motifs (architectural, artistic, family crests, etc.). An eventual outcome would be to produce a self-sustaining, low-tech method to expand the marketability of innovative products for export as well as local consumption.

NEIL DENARI

A Los Angeles-based architect, will explore ways of introducing modern architecture into the traditional Corsican context. The Corsican landscape is marked by an architecture of the past which enhances its romantic quality and encourages its tourist industry. However, dialogue solely to past architectural styles hinders Corsica from determining its future independently, particularly if it is to be based on an economy beyond tourism. Denari will develop a proposal for an architecture of the post-industrial world that is compatible with and supportive of the Corsican tradition.

NEILS LUTZEN

A landscape architect based in Copenhagen, will develop a plan to recycle water for domestic and commercial use. Various reclamation techniques will be developed within the home at the points of water consumption, such as in kitchens and bedrooms, and at the central sources that serve the community. Lutzen's work combines multiple means of recycling water to effect a lower consumption of the existing water supply, a critical concern for a local population that suffers from careless water consumption by tourists.

KYONG PARK

Director of Storefront for Art and Architecture, based in New York, will conduct a workshop on a project called The Nuclear Heritage Park, the world's first weapon-based family entertainment theme park. Using the technology and hardware of the thermonuclear-based defense system, abandoned or soon to be obsolete military installations will be transformed into digital spaces to stimulate cultural dreams and personal desires. The military industrial complex, the

FUNDINGS

The LEF Foundation,
The National Endowment for the Arts,
The New York State Council on the Arts,
The Andy Warhol Foundation for the Visual Arts, Inc.,
The Greenwall Foundation
Jerome Foundation
and individual support from Friends of Storefront

INDIVIDUAL CONTRIBUTIONS

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I would like to make a contribution of \$_____ to Storefront. My contribution is tax deductible to the full extent of the law, and the check is made payable to:
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97 KENMARE STREET, NEW YORK, NY 10012

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Four Projects by Smith-Miller + Hawkinson Architects

Intervention at La Guardia Airport
with Guy Nordenson, Ove Arup & Partners

Altered Residence for a Neurobiologist

Imperfect Utopia: A Park for the New World
with Barbara Kruger, artist and Nicholas Quennell, landscape architect,
and Guy Nordenson, Ove Arup and Partners

Un-Occupied Territory: An Economic Ecology
with Barbara Kruger, artist and Nicholas Quennell, landscape architect
and Guy Nordenson/Ove Arup and Partners

EXHIBITION OPENS 8 MAY
MAY 8 - JUNE 8, 1993
Gallery Hours: Tuesday - Saturday 12-6 PM
Opening Reception: Saturday May 8, 6-8 PM



Discontinuous Spaces

Smith-Miller + Hawkinson Architects: Laurie Hawkinson, Henry Smith-Miller, Eric Cobb, Jennifer Stearns, John Conaty, Charles Rentro, Jorge Aizenman, Elizabeth Allford, Yolande Daniels, Gregoire Du Pasquier, Annette Fierro, Randy Goya, Knut Hansen, Eugene Harris, Lawrence Ko, Alexis Kraft, Peter Morgan, Belen Moneo, Virginia Navid, Margi Glavovic Nothard, Mauricio Villareal, Kij Yan, Silvia Kolbowski, artist/consultant.

STOREFRONT

97 KENMARE STREET, NEW YORK, NY 10012, U.S.A. TEL: 212.431.5795 FAX: 212.431.5755



Discontinuous Spaces
Four Projects by Smith-Miller + Hawkinson Architects

PURCHASE TICKETS

STOREFRONT

ART AND ARCHITECTURE

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DIALOGUES

STOREFRONT FOR ART AND ARCHITECTURE AND THE DUBAI CENTER BOOKS, A PROGRAM OF THE MUNICIPAL ART SOCIETY PRESENT ARCHITECTURE BEYOND BUILDING, A SERIES OF FOUR DIALOGUES BETWEEN A WRITER AND ARTISTS OR ARCHITECTS TO INVESTIGATE ARCHITECTURE AS A CULTURAL EVENT. IN PARTICULAR, EACH SESSION WILL EXPLORE THE DYNAMICS BETWEEN CREATIVE ORTHODOXY, PROPOSITIONS OF PHILOSOPHICAL NATURE AND ARCHITECTURE.

THE FORUM HAS BEEN DESIGNED TO JUMPSTART CREATING NEW IDEAS AND RESEARCH WERE DONE BY THE ARTIST OR ARCHITECT CONCERNED WITH POLITICAL, EMOTIONAL AND VIRTUAL SPACE. THIS DIALOGUE WILL SERVE AS A SPRINGBOARD FOR SPARKING INTERPERSONAL EXCHANGES THAT SEEK TO ANALYZE ARCHITECTURAL SPACE, AND ALLOW NON-ARCHITECTURAL RESEARCH TO ACT AS A LENS THROUGH WHICH A NEW REALITY CAN BE PERCEIVED.

THIS SERIES WILL CHALLENGE, EVEN ABANDON, THE VIEW OF BUILDINGS AS THE ONLY CONSTRUCTS OF ARCHITECTURE, AND WILL HIGHLIGHT ITS NEED TO CONFRONT AND TAKE ON OTHER DISCIPLINES AND LAISERS. ARCHITECTURE BEYOND BUILDING WILL ENCOURAGE A MINDSET OF INDIVIDUAL SUBJECTIVITY WITH COLLECTIVE PREOCCUPATIONS.

WE HAVE ASSEMBLED A DIVERSE PROGRAM OF PROVOCATIVE EXCHANGES THAT OFFER CRITIQUE, PERSPECTIVES OF CLASS AND RACE RELATIONS IN THEIR CRITICAL SPACE; AS IN THE NEW PERCEPTUAL SPACE PRODUCED BY DEVELOPING CYBERNETIC PROGRAMS AND THE QUESTION OF ARCHITECTURE DERIVED FROM SCIENTIFIC AND POLITICAL KNOWLEDGE. THIS SERIES WILL OVERVIEW THE LARGER AND MORE COMPLEX DISCOURSE AGAINST WHICH NEW PROBLEMS CAN BE PROJECTED.

April 13 4-6 pm

FRANKENSTEIN UP FRONT:
SPACE, CRISIS AND PSYCHE

BRIAN BOGDAN (WRITER) CHRISSY LEE (ARTIST)

LEON GOLUB (ARTIST)

April 27 4-6 pm

REAL VIRTUALITY

MANUEL DE LAMOA (ARCHITECT) MICHAEL WATKINS

VITO ACCONCI (ARTIST)

May 11 6-8 pm

SURFACING THE SCRATCH
MARY MISS (ARTIST)

HANI RASHID (ARCHITECT)

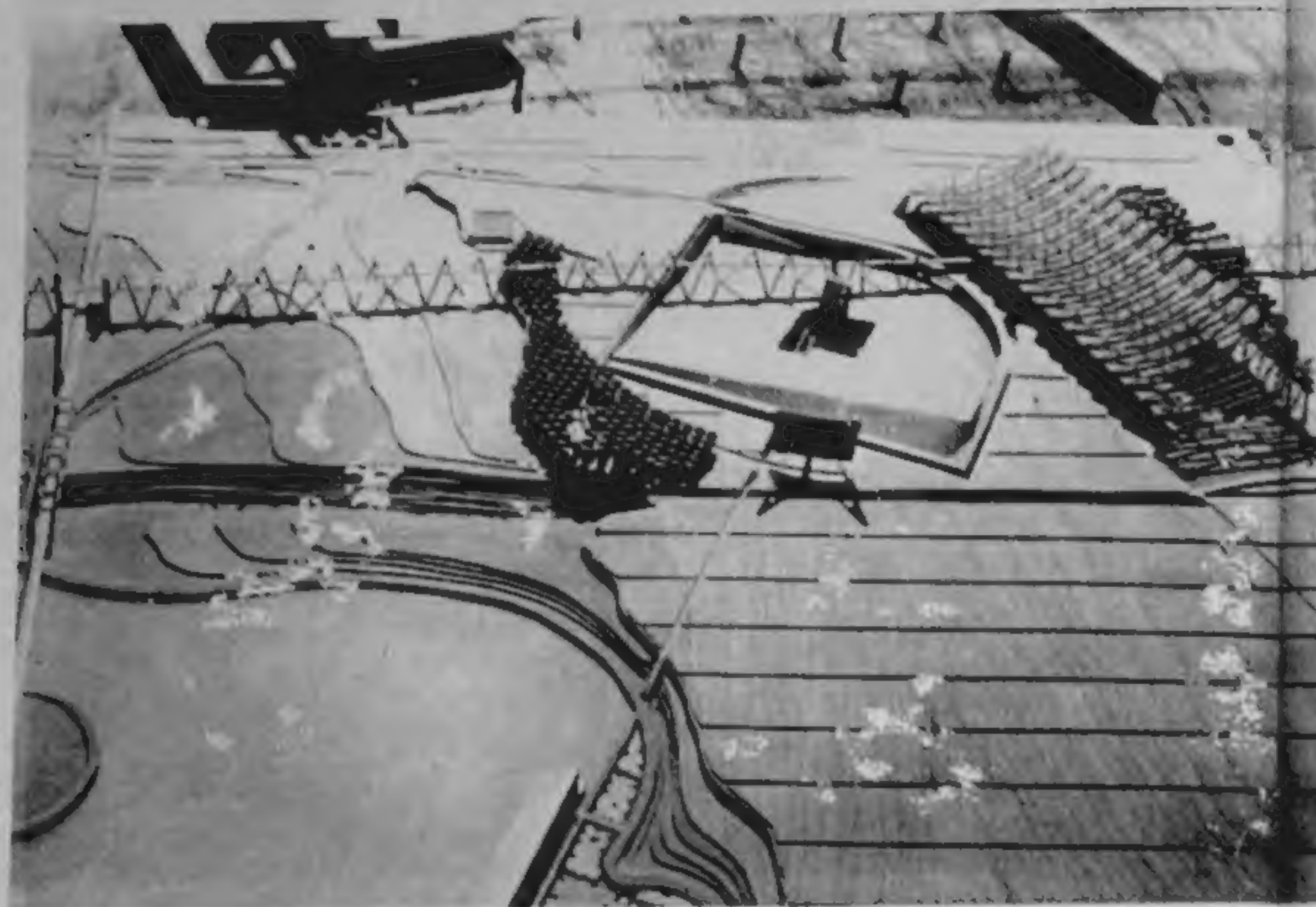
MARK WIGLEY (WRITER)

May 18 6-8 pm

ARCHITECTURE OF KNOWLEDGE

LEBBELUS WOODS (ARCHITECT)

STANLEY ARONOWITZ (SOCIOLOGIST)



then Los Angeles is a dispersal of these symptoms into a spectacle of affects, a baroque conflation of special effects, a resonant mix of American cultures. In both fact and fiction, LA County has become a laboratory which has extended the notion of what can be called a city. It has shattered the exalted and empowered language of "The Master Plan" into an aerosol of places and non-places, into a rangy gathering of nature and culture, into a random terrain of land, water, dwellings and commerce. Existing as a kind of apex of the inclusive site, LA brings in rather than leaves out, it questions the priorities of style and taste, it makes the permanent temporary and it has no end in site.

These things that make Los Angeles so compelling are not merely "interesting" eccentricities, but the conditions which define a notion of the 21st century American city. These conditions do not promise an unfettered Utopia, but rather, a combo of rigorous problem solving, seriously witty re-thinkings and socially productive balancing acts. But through it all, hopefully, LA will retain its insistent affection for both terrain and contrivance, for both movement and rest. We are talking about an expository city, intent on laying things out, on making itself perfectly clear in a million voices at once, in changing outfits compulsively, in being a bundle of scripts. But it is also an exhibitionist, acting out like crazy and loving being looked at.

expansion, n. 1.: Act or process of expanding, or state of being expanded; dilatation.
expansionism, n. 1. having a capacity or tendency to expand; diffusive; also, wide-extending.

2. Of persons, feelings, etc., unrestrained; liberal; comprehensive, esp. in sympathies.

Working by expansion. 4. *Psychiatry*. Characterized by a tendency toward well-being and delusions of greatness.

The project, a "retreat" for a NEUROBIOLOGIST, is sited on a promontory. The narrow site opens to a 270 degree view of Long Island Sound. An abandoned one room "summer cabin" is appropriated by the new project as a "kitchen building". The existing structure and its addition occupy the widest point of the site; thus limiting access, making the retreat extremely private.

While the built project advocates control of the site, the site governs the configuration of the building and its occupation.

Weather
Time
Use

Building limits are continuously questioned and altered. Outside decks are appropriated or abandoned.

Program dictates the orientation of the first level to the west and second level to the east. An intermediate space - the private, and is reached by ladder from the second level. Living, dining, and kitchen are tightly contained indoors, while the bedroom is tightly connected to the existing door.

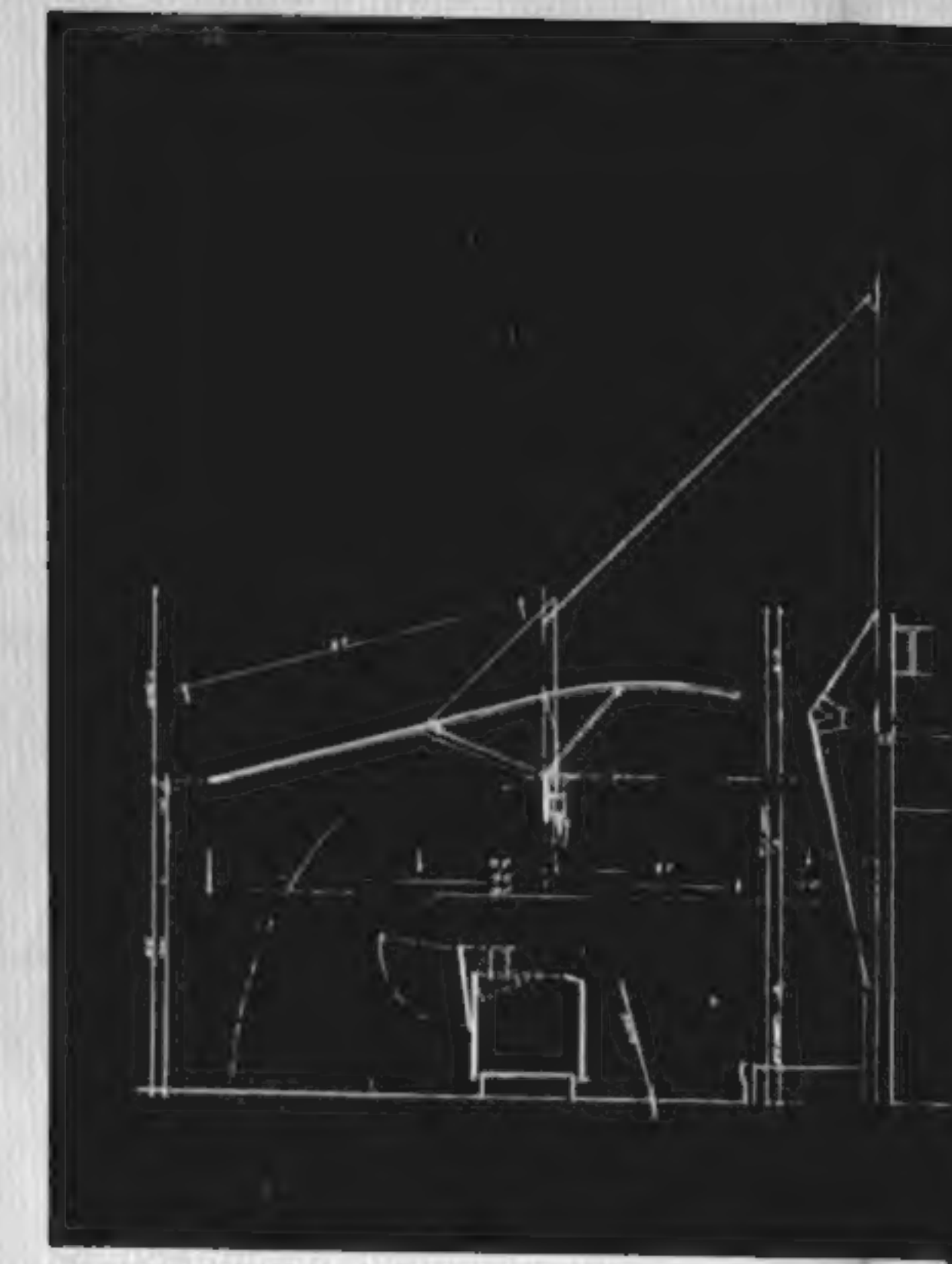
structure too

In summer the bedroom occupies the entire cabin, and the kitchen is now the entire cabin. The perimeter of the living and bedroom is altered with screens that pull down from the overhangs and occur beyond the line of the perimeter glass.

The project is currently in construction documents; construction is scheduled for Summer 1993.



LA Arts Fair Competition



Carney Continental Architects

Long distance air travel has become "time" travel, distances are no longer understood as physical (miles, furlongs, or feet, but are expressed in a measureless abstraction; time, time aloft, time zone change, etc.

The passenger aboard the contemporary jet airliner compresses distance and time in a manner similar to that of satellite born media. The stretching of time with westward travel and its compression with Eastward, transcends the normative sense of day.

Once accustomed to the acceleration and de-acceleration of cycladic rhythms, the frequent New York - Los Angeles flyer gains (and loses) borrowed time, expanding 24 hours to 27 through westward travel, and compressing 24 to 21.

Thus the airplane becomes a "time machine" traveling from (time) zone to zone. Thus the airplane becomes a "time machine" traveling from (time) zone to zone. The new program for Continental Airlines links present and future facilities worldwide, joining diverse structures, (often designed by different large Architecture / Engineering firms), by introducing specific and recognizable design elements, easily associated with Continental. Borrowing from the dynamic logic of aircraft design; the precision of surface and detail mandated by technology, the architects questioned the normative idea of "styling" and examined the programs of airport facility. Their program included an examination of the city, curbside and airside experiences, offering an idea about the international carrier as an entity capable of transcending distance and linking the diverse and sometime unfamiliar.

The Theory

To disperse the univocality of a "Master Plan" into an aerosol of imaginary conversations and inclusionary tactics.

To bring in rather than leave out.

To remain in the site.

To question the priorities of the site.

To anticipate change and invite alteration.

To construct a cycle of repair and discovery.

To question the limitations of vocation.

To be brought down to earth.

To make the permanent temporary.

To see the forest from the trees.

To have no end in sight.

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The Program

To restructure the approach to the museum.

To allow for laboratory settings for artists and designers.

To provide a visible, inexpensive, short-term botanical strategy to alter the place.

To introduce movie-going, walking, bird watching, relaxing and

To punctuate the site with regional signage.

To replace the forest that's been

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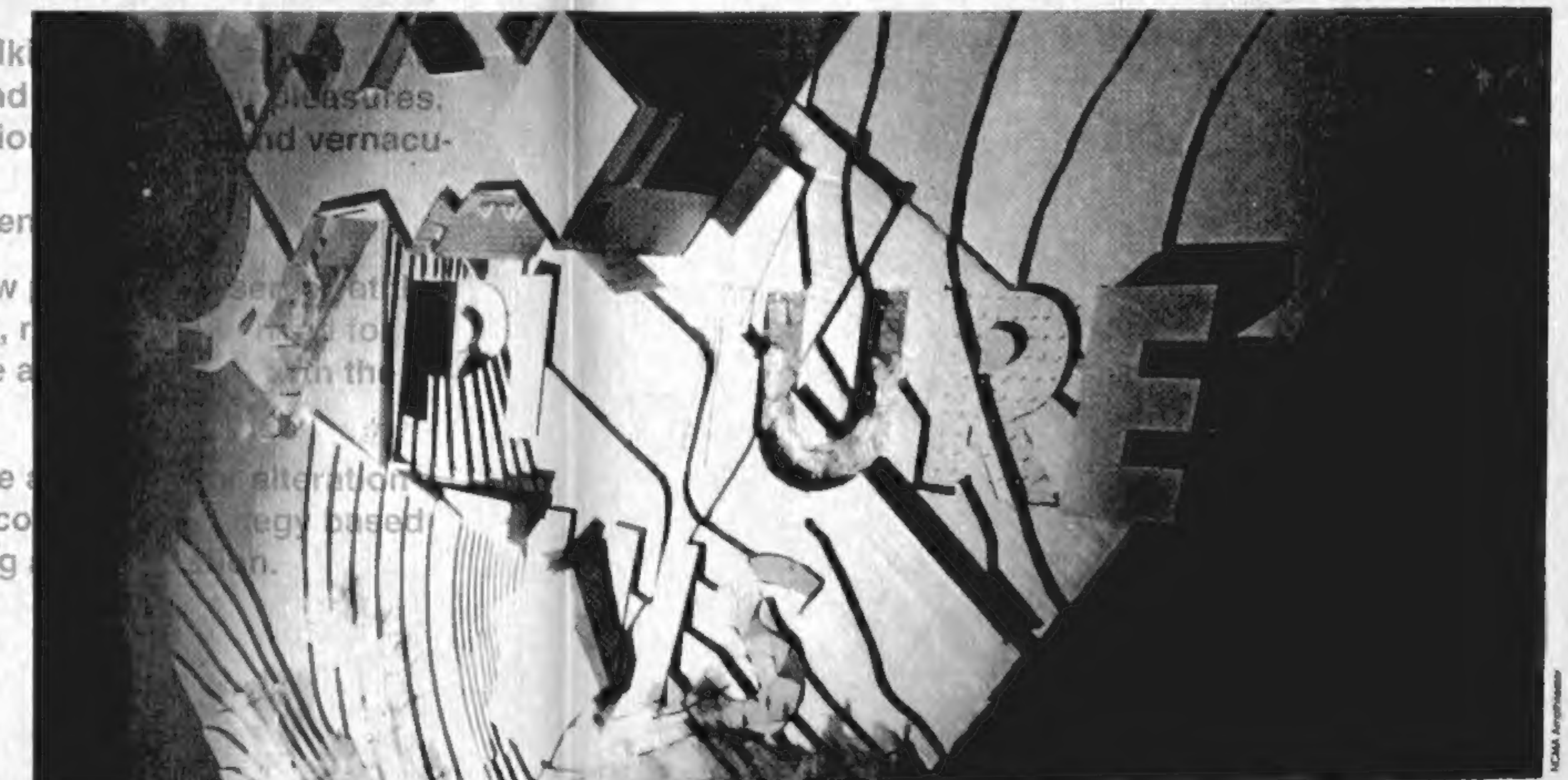
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LA Arts Fair Competition